

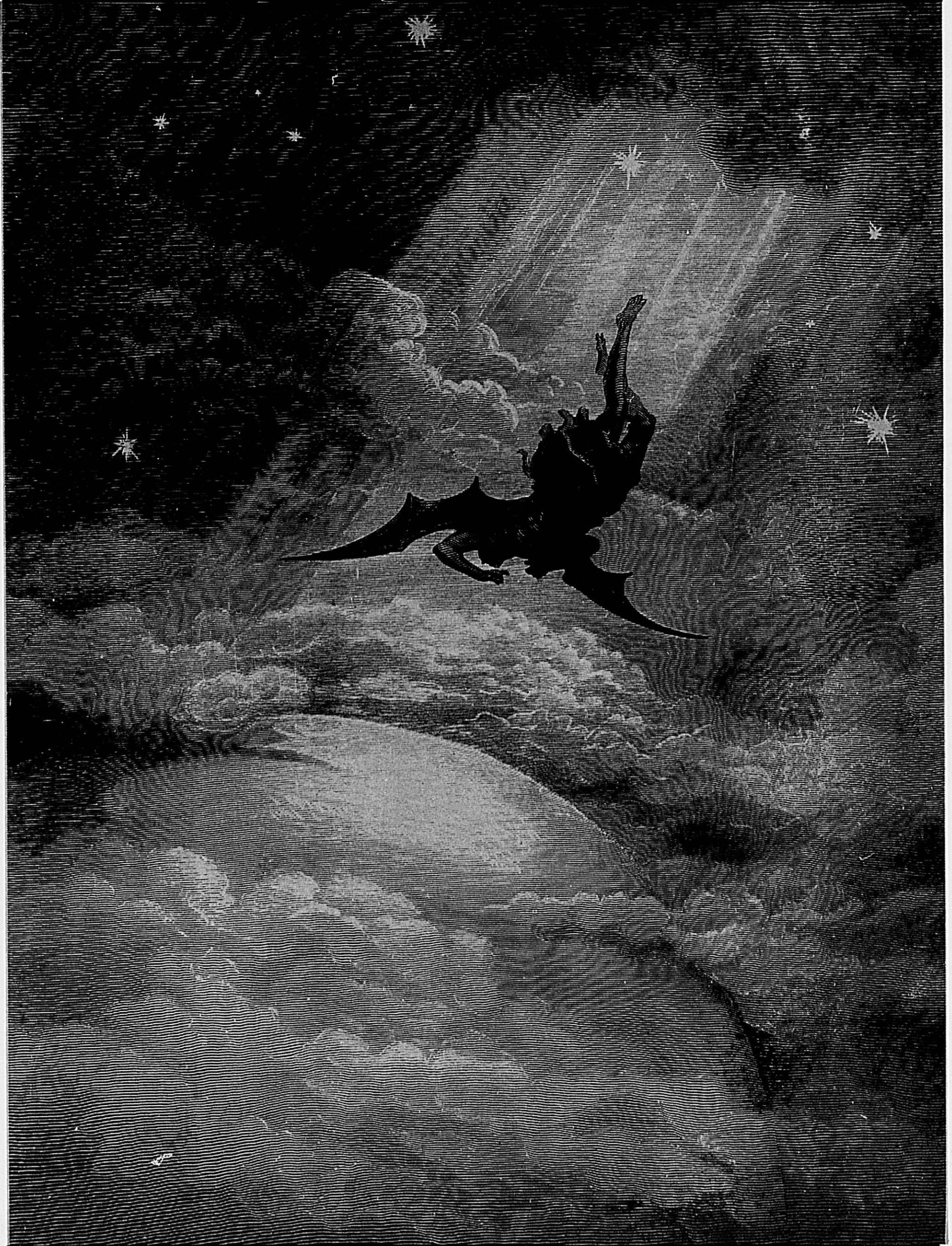
McGill Student Film Festival — SEE PAGE 6

McGILL DAILY CULTURE

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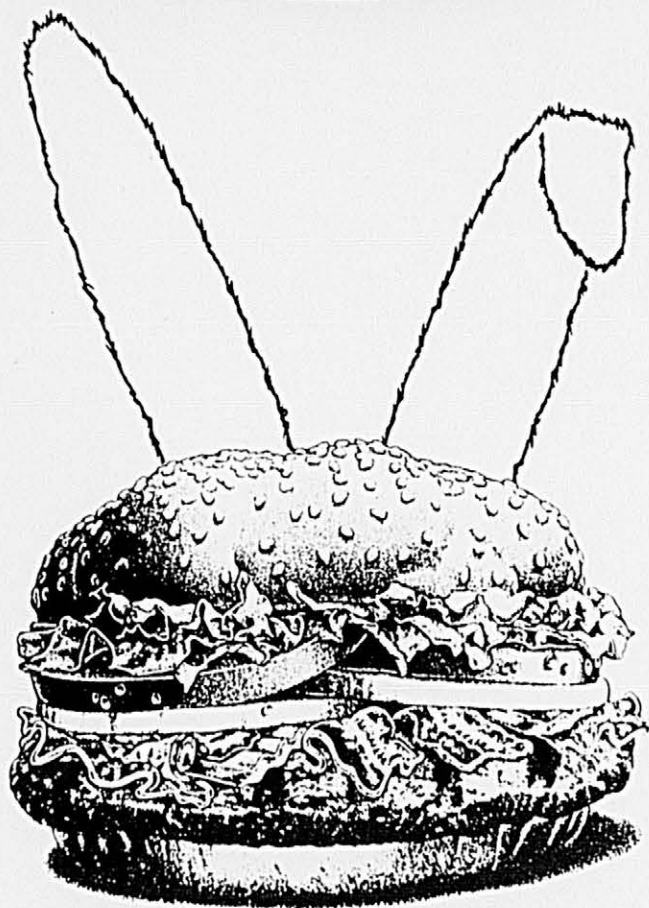
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In search of Metis culture

Native writer views her world through children's eyes

Beatrice Culleton began the reading at Concordia last Tuesday night with a correction. "Today I write under Beatrice Mosionier as Culleton was my, um, ex-name."

Around 50 people laughed their approval at the change to her name. Beatrice herself could have blended right into the crowd in her casualness with her baggy green sweater, jeans, thick black glasses and black hair going slowly grey. However, her life experiences set her apart.

A Metis writer born in Winnipeg 45 years ago, she lived in foster homes throughout her childhood. Her birth parents are currently alive and live in Winnipeg. She has one brother as well who lives in B.C. Her two older sisters committed suicide.

So far, she has written two works of fiction, *Spirit of the White Bison* and *In Search of April Raintree*. She has also put together a 15 min. play for the

speaker

BY LISA SAROLI

"I have the ideal dreams and what I can do myself. Part of it is helping to change... the view of the drunken Indian is on TV and that's what people know about" — Beatrice Culleton

NFB and a screenplay of *In Search of April Raintree*.

Spirit of the White Bison is a children's story interspersed with illustrations by Robert Kakaygesick Jr. It is written in the first person, from the point of view of a buffalo named White Buffalo.

In Search of April Raintree is clearly her best known work. Published in 1983, it has sold 6,000 copies per year, which, in the words of one of the read-

ing's organizers, makes Beatrice one of Canada's best selling authors. It is the story of two Metis sisters who are torn from their parents at an early age and placed in foster homes. It deals with a variety of heavy duty themes, like suicide and rape, as well as the sisters' negative feelings towards their Metis culture.

A revised version of *In Search of April Raintree* exists because school officials wanted to have a text "that their students could

read". A mother herself, Beatrice explained that when she learned that children as young as nine were reading the original version, she felt uncomfortable since it was written for an adult audience. In the revised edition, the crucial rape scene is left in but "sanitized".

Both books are published by Pemmican Publications, the textbook publishing company where Beatrice worked for many years.

The reading began with short excerpts from *Spirit of the White Bison*. In clipped tones, Beatrice was clearly a nervous reader. After a brief comment, she jumped into excerpts from *In Search of April Raintree*. Despite being an older text, this book dominated the reading as she read excerpts which spanned from the beginning to the end of the book.

A question and answer period inevitably brought up current problems facing the Metis

such as racism and a high incidence of alcoholism. Beatrice explained that these problems have historical roots citing the first contact of First Nations people with Europeans who colonized them with Christianity and forced Native children to attend residential schools. She said that she gradually grew to hate her culture.

Since then, she has developed a greater understanding of herself and now believes that being Native allows her to have a deeper sensibility and self-respect. She also made it clear that she was a Metis and not a treaty Indian.

As to future aspirations, she answered, "I have the ideal dreams and what I can do myself. Part of it is helping to change the view that people do have... the view of the drunken Indian is on t.v. and that's what people know about. My ideal thing is that everybody has equality."

Closetland should stay in the closet

This play just wasn't ready to be seen. It was 40 minutes late starting, the stagehands whispered directions to each other audibly throughout the performance, and the two actors, Jill Sweetin and Johnathon Stark, regularly broke character on stage to laugh at their mistakes and tell each other what was going on.

Closetland is billed as the disturbing story of a woman being interrogated for a crime she did not commit. The script depicts the interrogation of a children's books author by a government official. She has been charged with disguising anti-government propaganda as fairy tales. However, it is made clear to the audience that this charge is merely an excuse for the government to harass her. The plot is reminiscent of *1984*, but the only disturbing twist is that this time around "Big Brother" seems only eager to watch you if you are scantily clad.

The play opens with the standard pornographic pose of a man in a business suit standing over a half naked woman who is obviously terrified. Cliché? Perhaps, but the message is clear. Unfortunately, the over-used image never leaves the stage. Stark remains fully clothed throughout the performance, but actress and director Sweetin moves from a sheer slip to a mere black bra and panty set. As the lights rise, the audience is greeted with an accompanying message over the loud speaker:

"Did you know that 99 percent of all women who wear black

theatre

Closetland at Geordie Space

BY CHERIE PAYNE



Johnathon Stark and Jill Sweetin's performance raise eyebrows in *Closetland*.

underwear are secret whores?"

Set in the future, the play is meant to provide a political critique of what could happen in a society in which the government has the power to arrest and detain people at will. The playwright, Radha Bharadwaj, originally wrote and directed *Closetland* for film. Neither Sweetin nor public relations manager Elizabeth Wardle could give Bharadwaj's political intentions in writing the play, and each seemed to interpret it in her own way.

Unfortunately, *Closetland* relies too heavily on conventional images of woman as victim-and-sex-object-for-abuse. Rather than raising questions about the abusive nature of governments, Sweetin's adaptation of the film is a barrage of anti-woman sentiment.

Stark's character is portrayed as a psychotic man who cannot control his urge to abuse Sweetin sexually. He repeatedly handcuffs her to furniture, in one scene tying her legs down on either side of a desk, so that Sweetin is laying spread eagle in her bra and underwear before the audience. As a form of torture, Stark straddles Sweetin from behind, doggy style, and shoves hot pokers into her anus. Hmmm...

By the end of the performance, we find that Sweetin's character has been repeatedly raped as a child, and that Stark, her present interrogator is in fact her abuser. Stark launches into a soliloquy about how it felt to

have sex with a pre-pubescent girl, fondling Sweetin's practically naked body on stage. However, the script ends abruptly shortly thereafter, and the issue of child abuse is not adequately addressed.

Some may applaud the stage version of this script for its juxta-

Rather than raising questions about the abusive nature of governments, Sweetin's adaptation of the film is a barrage of anti-woman sentiment.

position of S and M images with political interrogation and references to child abuse; after all, the play is meant to be disturbing.

Yet, although Sweetin admitted in an interview after the show that a costume mix-up prevented her from wearing a blazer in some scenes, one leaves the theatre with the distinct impression that what was just seen was not an unmasking of state and private abuse, but rather a subtle and subversive means of flashing the audience with pornographic images on pretense of uncovering the sinister side of the government.

Closetland will be playing March 29th thru April 9th at 8:30pm, at Geordie Space, 4001 Berri. Donations of \$5 to \$10 will be appreciated. For information call 286-0928 or 285-2410.

Film filled with racist falsehoods

Iranian children shouldn't have to lie about their background

forum

BY ROKSANA BAHRAMITASH

The twenty-first of March is United Nations Day for the Elimination of Racism and Racial Discrimination. How untimely for CFCF TV to show the film "Not Without My Daughter" on Saturday, March 12. The Hollywood film, based on a true story, has created a tense and unwanted strain on Iranians of every social background, gender, and ethnicity — whether they are Kurdish, Balochii, Jewish, or Canadian. This includes Iranians of the working class, the middle class, Iranians with a diversity of political beliefs, men and women.

The movie tells the story of Betty Mahmoody, an American who married an Iranian doctor. Her husband loses his job in the United States because he is Iranian. He and Betty travel to Iran with their daughter for a short visit. He decides to remain in Iran permanently and this creates a conflict with Betty. At odds with his very religious family, she experiences profound culture shock. She wants to leave and take her daughter with her. Her husband objects to her leaving with the child, an issue which leads to violence. Nevertheless, she manages to take her daughter out of the country with her via an "underground" route and is assisted by many Iranians who risk their own safety to help her.

Both the film and the book on which it was based have been widely seen and read by Canadians. This has subsequently generated a great deal of anti-Ira-

nian sentiment. I have an Iranian friend whose teenage daughter is a victim of taunts at school. She must hide the truth of her ethnic origin and say she is Mexican to avoid harassment by her fellow classmates. This has resulted in the formation of negative stereotypes. But unfortunately, there is at least one school which has put *Not Without My Daughter* on an assigned reading list.

The book is laden with racial slurs and epithets designed to foster hatred and disgust — her disgust, her fears, her anxiety — but they are vicious tools which do not reflect the real values of Iranians. A number of profound misrepresentations have been fabricated by the author. Iranian women are portrayed as docile, willingly submitting to domination including physical abuse. One blunt, although minor, example is the erroneous assertion that "once a year everyone in Iran takes a bath." These fabricated "facts" are designed solely to propagate and engender fear of a minority group.

Mahmoody did indeed suffer. No one questions or doubts this. Her experiences included both psychological and physical abuse. Iranians have frequently extended their sympathy. But do innocent children suffer any less when they are tormented by those who have formed opinions based upon inaccurate portrayals? It constitutes a violation of a child's inherent right to a



dignified childhood. This problem, however, is not uniquely Canadian. It is rampant throughout the entire Western world. It becomes more and more difficult to hold one's head high and proudly say "I am Iranian." All too often this announcement produces contortions on people's faces. The sour looks contain unspoken thoughts, and the thoughts are all too obvious.

Canada enjoys a great reputation in Iran as a country that accepts all ethnic groups — a country with an outstanding commitment to multiculturalism. How ironic that an undercurrent of racism must stain this fabric of racial harmony and acceptance. There has never been an occasion in which

Iran and Canada have had a major conflict. In fact, Iran is Canada's biggest trade market in the Middle East, and McGill University has recently strengthened its cultural ties with Teheran University.

Perhaps societies need to chastise ethnic minorities in order to vent frustration and let off steam. Perhaps it helps to minimize problems in those societies; problems which they are helpless to overcome or where progress is painfully slow. One in three women in Canada experience sexual assault of one kind or another. Ten women are battered to death in the United States daily. A growing number of single mothers without effective social support are rapidly

creating a new class of the poor and needy.

The ultimate irony of the film is its initial portrayal of a happy suburban American family. It evolves into a harsh contrast with a savage Iran. How convenient to paint two false pictures at once: one which omits existing negatives, and a second where the negatives presented are not representative of reality.

It is important that Canadians, regardless of origin or position, be vigilant and open-minded. They must be careful to examine the whole picture; they must look for the missing parts and the false colours. Only in this manner can they hope to maintain the multi-racial fabric of which Canada is so proud.

NEWS BRIEFS

Montréal group continues fight against SM-3

In a statement released this week, the Regroupement de Solidarité avec les Autochtones gave a number of reasons why it is opposed to the hydroelectric project known as SM-3 planned for the Northern Québec/Labrador and North shore region (the Aboriginal people refer to the area as Nitassinan):

- hydroelectric projects have flooded 11,000 square kilometres of land since 1953. This has destroyed fishing, hunting, and burial grounds of many Aboriginal people in the area.

- The Aboriginal people have never surrendered Nitassinan in treaty or otherwise.

- SM-3 has been given the go-ahead by the Québec government despite a reported decrease in energy demand forecasts from

2.2 percent to 0.5 per cent in 1994.

- the SM-3 project represents an investment of more than \$3 billion, 76 percent of which will come from loans on international money markets to Hydro-Québec, the company with the greatest debt in the Western world according to *The Wall Street Journal*. This will increase the financial burden on the people of Québec increasing the

likelihood of more cuts to social services.

- on February 24, Premier Daniel Johnson announced that 4500 jobs would be created. But in the BAPE report on SM-3, Hydro-Québec says the project will create an average of 950 jobs, six months of the year, for ten years. This means only 20 stable long-term positions will be created for a project with an economic life span of 50 years.

- only two-thirds of the jobs will be open to the North Shore population with the other third going to specialized labour from the outside.

The Regroupement will be holding a demonstration against the SM-3 project on Saturday April 23 at 13h at Carré St. Louis (Sherbrooke Metro). For information call 982-6606.

— compiled by Chris Sheridan

SINCE 1911
Vol. 83 No. 89

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Editorial Offices:
3480 McTavish St., Montréal, Qc.,
room B-03, H3A 1X9

Business & Advertising Office:
3480 McTavish St., Montréal, Qc.,
room B-17, H3A 1X9

editorial: (514) 398-6784
business/advertising: (514) 398-6790
fax: (514) 398-8318

co-ordinating editor: Zack Taylor (interim)
co-ordinating news editor: Kristin Andrews
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MCGILL DAILY CULTURE

Puke, Tears and Perverts

BY MAX FRANCISCO AND
JORDAN RAPHAEL

"I send about \$50 worth [of my work] to publishers, distributors and comix creators. They'd send me a letter saying 'your work is not typical of our catalogue', or 'it's not up to our standards of perfection'," said Montréal cartoonist Gavin in response to why he has not been published in any major publications.

As a result Gavin has decided to publish his own work in a small-format comic book called *Pervert Comix*. The mini-comic is a "depiction of real-life situations in all its ugliness," said Gavin.

The story "Don't Touch My Foreskin!", featured in *Pervert* number two, told the story of how the foreskin of his main character's penis is torn. The character, also named Gavin, becomes totally engrossed with preserving his foreskin and is adamant about not getting it circumcised.

A statement about men's pre-occupation with their penis? I wouldn't put it past Gavin.

His experimentation in storytelling and artwork in the comix medium is atypical of what other creators are doing. Another mini-comic creator named Chantale is devoted to using different forms of expression in her mini-comic *Misery & Vomit*.

"Any person can write a caption saying their character walks into a restaurant, and then draw their character walking into the restaurant," she said. "There's no creativity in that."

Her moody comic book explores the boundaries of imagi-

nation to express Chantale's emotions and frustrations. The graphics and words flow with a sense of poetry.

Both comix creators, however, are disappointed with how the majority of comix have become stale and uninspired. The proliferation of autobiographical comix, such as Joe Matt's *Peepshow* or Chester Brown's *Yummy Fur*, are what frustrates them the most.

"It's easy to draw someone talking about their life," said

Chantale about autobiographical comix. "They could try changing their character for different characters in the story. There's so many other creative ways to do it. Any idiot can draw an autobiography."

So what do Chantale and Gavin enjoy? Jim Woodring's *Tantalizing Stories*, Terry Laban's *Cud*, and works by Richard Sala, Dave Cooper and Carol Lay. They are also influenced by e.e. cummings and friends' penii.

Chantale is presently publish-

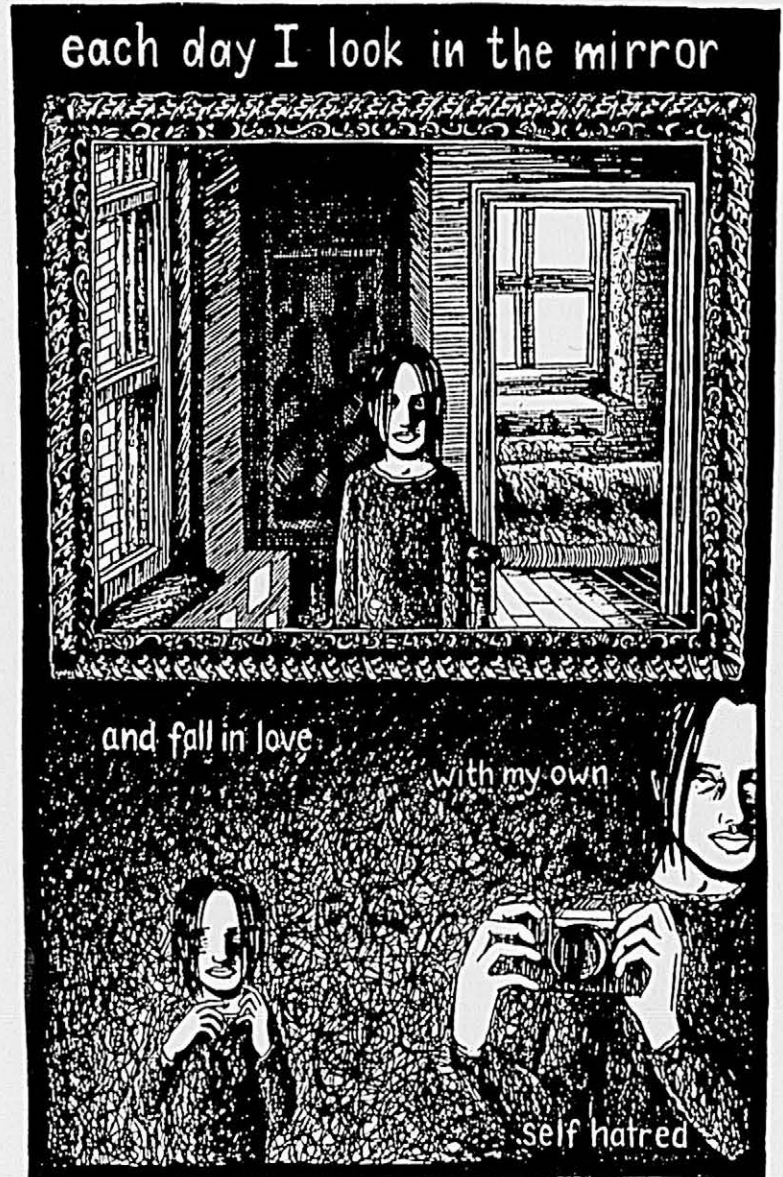
ing a pamphlet on mini-comix called *Impress Your Friends*. The pamphlet is free and reviews mini-comix, as well as providing the addresses where people can reach the comix creators.

Gavin and Chantale are currently working on a mini-comic called *Miserable Perverts* together. They wouldn't disclose any information on it until its release.

Pervert #4 and *Misery & Vomit* #5 1/2 are going to be launched at *Danger! Books* on Sunday April 3 from 3:00-5:00pm. Requests for back issues and letters to *Misery & Vomit* can be sent to P.O. Box 42033 Montréal, Québec H2W 2T3. Back issues and letters for *Pervert* can be sent to P.O. Box 42023 Montréal, Québec H2W 2T3.



Frames from *Pervert*, by Montréal artist Gavin



Frames from "New Beginning", in Chantale's *Misery and Vomit*



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Different strokes for new Student

BY LORNE HERLIN

Ideologically, the three people — Chris Carter, Fadi El-Jaouni, and Marc Soueidan — who were elected as the 1994-95 Student Society club representatives are not singing from the same hymn book.

While Carter and Soueidan plan to push for more funding to Student Society sanctioned groups, El-Jaouni wants only to decrease the time that it takes for the groups to receive funds. Otherwise he is "content with the system".

The club reps were elected on Tuesday by delegates from Society-sanctioned interest groups, services and committees in

order to voice these organization's views on council and act as a go-between in terms of their relations in general with Student Society.

Following their election the three men held a brief meeting in which an initial consensus seems to have been reached concerning the areas in which each would devote most of their energies next year.

"Services such as Walk Safe, the Women's Union and LBGM (Lesbians, Bisexuals and Gays of McGill) get the most money [from the Student's Society] and serve the most people, therefore there should be at least one representative concentrating on such activities", said Carter. Soueidan and

El-Jaouni informally agreed that Carter would assume such a role while they would concentrate on dividing the responsibility for interest groups and other administrative matters.

Next year figures to be a key year for the club representatives to Council. Due to the perceived inability of this year's representatives — John Saunders, Farah Nazarali, and Eddie Saad — to work together, there has been a re-emergence of calls for the abolition of two of the club representatives' positions.

This schism of sorts, amongst the current representatives can be attributed in part to Saunders and Nazarali's self-ad-

mitted attempt to politicize their roles. This has included their attempt to gain Student Society approval for such measures as voter education in El Salvador in support of the Latin American Awareness Group and to fund the Southern Africa Committee's campaign in support of amputee victims of the Angolan War.

According to Saunders, he and Nazarali were "two people against the bureaucracy".

In contrast, Saad the other club representative focused more on administrative matters, which he believes the other two neglected. He claims that he has "become the only club representative".

Film Festival Exposes McGill Talent

Revamped Festival gives long overdue exposure to student productions

BY GAMBRELLI LAYCO AND
TIMOTHY LIM

Next Thursday will see the opening of the McGill Student Film and Video Festival, a much needed event showcasing the works of would-be amateurs. The festival, which lasts two days, hopes to provide a forum for works of every genre: narratives and documentaries, realist and experimental, the silly and the serious. The one common element is that every work is produced by a McGill student.

Most of the films are submitted by students taking cultural studies courses in film making - a complex, time-consuming process, pulling together the concerted efforts of directors, writers, actors, and cinematographers. Due to limited funding and equipment, innovation and creativity have become essential in making these independent visions a reality.

Until this year's festival, their hard work has remained largely unrecognized.

Unlike other universities, such as Concordia, there has been little effort to promote and encourage student films at McGill.

Previous attempts by DESA (Department of English Students' Association) and the now defunct McGill Film Society failed to meet with much success. Insufficient publicity, coupled with the alarming disinterest of the faculty itself, resulted in events which, like the films they were

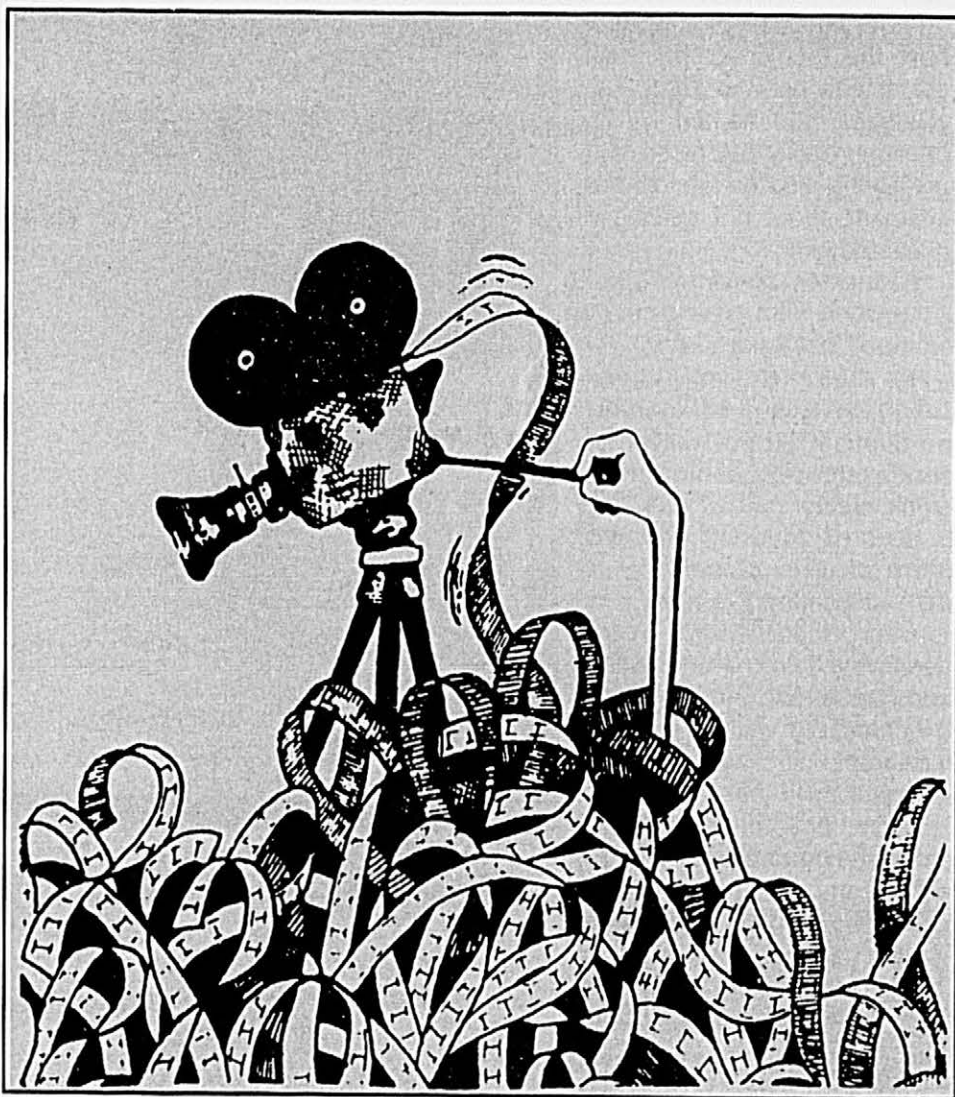
intended to showcase, went largely ignored. Festival organizer, Malve Petersmann, acknowledges the irony of the film makers' situation, "It's visual work, and no one sees it."

The coming festival promises to be different. The event coordinators have undertaken an extensive publicity campaign, advertising within the faculty, on campus and in local papers. The purpose of the concentration on publicity is twofold: to expose McGill talent not only within the university, but to all of Montreal. Indeed, it is expected that talent scouts and distributors will be in attendance.

Local businessman, Jerry Jacobs, is one person who recognizes the potential of student film; he plans on producing a compilation of the best works to be distributed in video stores citywide.

All politics and big business aside, one of the goals of the festival is simply to bring together cultural studies students who, unlike others in English, do not often have the opportunity to share ideas and appreciate each other's work. But more than that, organizers hope to expose these hidden talents to film lovers everywhere.

The English Department will be accepting submissions until today. The festival runs from 6:30 - 10:00 p.m. on Thursday, April 7 and Friday, April 8 in Leacock 232. Admission is \$1 and there will be refreshments sold.



Unconventional Shadz of soul

There is one problem with the hardcore rap industry that prevents it from gaining any significant innovativeness, and that is its intolerance for things freaked out and weird. It seems that if you do come across something that sounds bizarre or in left field, it will be only because it sounds like something de la Soul or the Pharcyde would do.

Outside of these crews (and a very few others), the notion of bizarre and demented rap does not exist. This is a problem, seeing as the scope of creativity for rap artists is narrowing at a time

Music

Shadz of Lingo • *View to a kill* (ERG/EMI)

BY MARK BRION

in which there is a desperate need for rap expression.

This probably accounts for why the major hip-hop magazines have not only denied Shadz much deserved props, but have blackballed them continually as well, using their twistedness to discredit them.

This Atlanta trio has definitely been under played. They are heavy, sinister and broody, and

incorporate many sounds into their own style.

When listening to the album crews like Onyx, Cypress Hill, Ultramagnetic MC's and EPMD come to mind (ex-EPMD member Eric Sermon along with Diamond D. and Dallas Austin produce the album).

They don't quite fit the "gangsta" or lyrical ragga mold since they don't constantly

sling up cops or a "ho" on the album, nor do they really embark on any freestyling.

However there is something about "View to a Kill" which makes Shadz strangely fascinating — the feeling or presence, in every song, of a very controlled and seething power that lurks from beginning to end. The sinister chants and psychotic repetition of key words in their rhymes combine strangely and appealingly with their driving bass line.

They have a very unconventional sense of timing and sampling as well which will take a

while getting used to — but once you do you'll get a clear picture of what Shadz are all about and won't lose them in that definition-less void that most hip-hop crews slip into.

The most impressive tracks on the album are "Ill and Clowned", "Wherez Da Steel", "View to a Kill", "Think I give a F-k" and "Always Stylin".

There is an arsenal of booming beats, original sampling and satisfyingly warped rhyming here to appease any hardcore fan who hasn't yet sold their soul to the critics at the big magazines.

Society club reps

All three councillors-elect stressed their desire to fully represent the views of their members. However, Carter views his role as being one of a more political nature, while the other two tend to equate their role as spokespersons for the clubs they represent. El-Jaouni, who in the past has been actively involved in the Palestinian Solidarity Committee, "plans to say what they [his constituent clubs] want not what

he thinks".

Soueidan, believes that, "all clubs are important and I have to try to make sure that all clubs are heard". His past club activities include work with the Lebanese Student Society and the Accounting Club.

Carter, who has participated in LGBM and Group Action advocates the setting up of a commission to deal with race

relations and gender discrimination.

Soueidan received 11 votes, while El-Jaouni and Carter each got 10. The fourth candidate, Howard Markowitz, Transit Network co-founder and one of this year's presidential candidates, got seven.

Of the approximately 110 campus organizations who were eligible to vote only 15 did so. Each had three votes.

Have an Open Mind

"If your heart's broken it's in the trash"

Two women with classical guitars and a powerful message — this is Open Mind. The Hamilton folk-rock duo combine to create a new sound that is grabbing attention.

Chantal Chamberland's husky voice and 12-string acoustic guitar with Cynthia Kerr's ethereal voice and six-string guitar produce a brand new grass roots sound on their new album, *Suspect Terrain*.

Influences such as Sarah McLachlan, Indigo Girls, Sinead O'Connor and Bourbon Tabernacle Choir populate their style. Open Mind have successfully stretched their folk sound to something closer to all-encompassing. Along with their guitars they include additional instruments (mandolin, stand-up bass) in some songs, as well as teaming up with the band Junkhouse in others to get a more up-beat and harder sound.

Not only is the music good, but their lyrics are particularly powerful and endearing. Their poetic expressions on love and life, along with their politically conscious views give their musical passion a direction. They started gaining recognition in 1990 with their song "Give Us Back The Night", about the massacre of 14 women students at the École Polytechnique.

When expressing ideas on relationships, their feelings are refreshingly "normal", ranging from the haunting "All The Love", to indifferent, to furious in "Frustration". They successfully move away from sappy, cliché, soap-box sentiments. Their lyric from one song, "If your heart gets broken it's in the trash" reveals the humorous vein that runs through all the romantic feelings they express.

The messages they convey are strong, without sounding preachy or pretentious. In "What Are We To Do" they comment on the incidents of hardship across the world that affect us, in the Western World, only through the media.

"A Belfast boy with his AK-47, sent another British policeman on his way to heaven." The chorus is a series of questions addressing not only the obvious concern about such issues but also the guilty feelings of relief that we can ignore it,

when we choose to, as well.

Open Mind has toured with Sarah McLachlan, Spirit of the West, Skydiggers and Lava Hay for their new album as well as their first one, *The Stones We Carry*.

Sit back and give Open Mind a listen. They're an honest band with a great sound.

Open Mind's CD *Suspect Terrain* is available at record stores around Montréal.

music

Open Mind • *Suspect Terrain* (Independent)

BY ALEX MATHIAS



Chantal Chamberland (top) and Cynthia Kerr, the folk duo Open Mind.

US detains Puerto Rican political dissidents

Puerto Rican independence movements have called on the United States government to release all political prisoners from its penitentiaries. Currently there are 19 prisoners, five women and 14 men. Despite lobbying efforts, the US has refused to recognize the prisoners as political.



Most of the prisoners have already served at least 13 years of their life sentences. All of the women prisoners have reported sexual abuse. Psychological and physical torture are also reported by all 19 prisoners. Groups like Amnesty International have condemned the American government for its detention of the Puerto Rican dissidents. Opposition to the US's treatment of the prisoners has also come from US Congresspeople Luis Guitierrez and Nydia Velasquez.

Puerto Rico, a 35 by 100 mile island just north-east of Jamaica, has been under American occupation for over 80 years. Over 40 per cent of the island is covered by US military bases. Human rights groups have said that the American government consistently uses and stores nuclear arms in violation of the treaty of Tlatelolco which prohibits nuclear weapons in Latin America.

Forty per cent of Puerto Rican women of child-bearing age have undergone forced sterilization as a result of US depopulation programs.

— Worker's World Service

Women and revolution in Peru

Excerpts from a recent interview with scholar, activist, feminist and Peruvian Communist Party (PCP) member, Carol Andreas:

- "Struggles against colonialism and neo-colonialism have always been most successful when women have taken the lead."

- "Because the war in Peru is a people's war, based in the countryside, where women predominate as poor peasants engaged in subsistence agriculture, the party [PCP] has found a natural base of support among women."

- "The main issue at stake in the war is opposition to the government's policy of promoting 'export-fueled growth,' which brings benefit only to a few, especially those linked with foreign-owned companies... Women have been the first to suffer the effects of Peru's linkage with big banks and multinationals."

- "Women political prisoners in Peru are systematically raped and tortured when they are first arrested. They are also subjected to beatings and deprivations of all sorts on a regular basis."

— NY Transfer News Collective

Effects of sanctions on Iraq seen first-hand

In a recent BBC broadcast, journalist Tim Llewellyn revealed the negative effects of the continued sanctions on Iraq.

Reporting from Baghdad Llewellyn said, "People here at this market are selling everything they have, everything you could possibly imagine, their own goods, their own clothes, their televisions, their radios, their tool kits. It's a place where people have been reduced to selling themselves... selling all they have to try to survive in the face of the most incredible inflation — all a result of the sanctions."

"Without the government's monthly food hand-out, which accounts for about 60 per cent of an Iraqi's nutritional needs, the nation would starve," said Llewellyn.

"Simple illnesses become fatal, relievable pain becomes acute... Newborn babies that would have survived in 1990 [before the sanctions] now die."

The BBC also reported a split in the United Nations Security Council between countries which want the sanctions removed (China, France, Russia) and nations that want to maintain them (US and Great Britain).

— Worker's World Service

TODAY At 4:30 in the Daily there will be a Special Meeting On a Very Special Issue: A Critical Look at Tourism. Take a tour of Shatner and make your way to the most touristy of traps...Room B-03. Don't forget your camera! ps - The folooowin positrons weel bo bo doo ra

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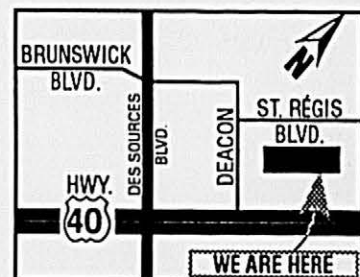
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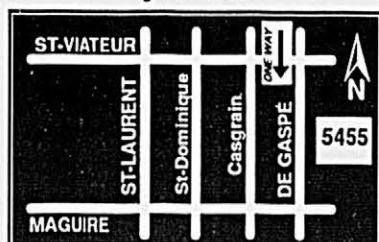
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Ads may be placed through the Daily Business Office, Room B-17, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students (with valid ID): \$3.50 per day, 4 or more consecutive days, \$2.75 per day (\$11.00 per week). McGill Employees (with staff card) \$4.50 per day, 4 or more consecutive days, \$3.75 per day (\$15.00 per week). All others: \$5.00 per day, or \$4.25 per day for 4 or more consecutive days (\$17.00 per week). Extra charges may apply, and prices do not include applicable GST or PST. For more information, please visit our office in person or call 398-6790 - **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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JUMBO 600Z PITCHERS \$6.95 +TX ALL THE TIME!

BAR SUNDAYS & MONDAYS CHICKEN WINGS 10¢ EACH (10¢ per beverage) subject to beverage

SUNDAYS & MONDAYS 4pm-12am 2nd floor pub TACO NIGHT 2 TACOS for 99¢

WEDNESDAYS FREE OPEN HOUSE FOR LADIES 9:30pm to 11pm 2nd floor pub

FREE BIRTHDAY PITCHER JUMBO 600Z with proof of birthdate

DJ 5 days a week LIVE BANDS Fri & Sat

10¢ Special

Daily on 2nd floor pub from 3:30-5:30 pm. With the purchase of a main course meal, you and your guest are invited to enjoy a second one of equal or lesser value for only 10¢!!
Valid with coupon only. Subject to beverage.

Mariachi 6 nights/week Direct from Mexico EARLY BIRD SPECIAL

10th Anniversary Special
Purchase an item from our main course menu and receive a second main course item of equal or lesser value for 10¢.
Valid in 2nd floor pub from 3:30pm to 5:30pm daily until Apr. 7/94. Subject to beverage. Cannot be combined with any other offer or coupon.

1420 PEEL

California Style Mexican Food 1420 Peel (above Ste-Catherine)